

2003-2004

Arts In Education Program

Washington State Arts Commission

Arts Education Community Consortium
Grant Application

Washington State Arts Commission

Arts Education Community Consortium Grants

Application Guidelines for the 2003-2004 School Year, Postmark Deadline: February 21, 2003

Governor Gary Locke

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Statement on Multi-Cultural Involvement

We are a culturally diverse society. This diversity is our strength. The Washington State Arts Commission will respect and seek to achieve multi-cultural diversity in its programs and administration through:

- Ensuring culturally diverse representation in decision making by attention to multi-cultural diversity among review panel members and other advisory bodies, affirmative recruitment and hiring of permanent and temporary staff, and continual consideration of multicultural candidates for arts commissioner appointments;
- Development of policies, guidelines, formulas, and procedures that provide equitable funding distribution to arts organizations, artists, and activities representing the diverse, multi-cultural communities of the state;
- Encouragement and recognition of the arts community's support of cultural diversity;
- Provision of technical assistance in designing steps toward greater diversity in the boards, staffs, and artistic programming of state-funded institutions and organizations;
- Identification of the ongoing needs and opportunities within the arts for achieving multi-cultural involvement.

The Arts In Education Program actively encourages multi-cultural applications and programs.

Mail Applications To:
Washington State Arts Commission
Arts In Education Program
PO Box 42675
Olympia, WA 98504-2675

Applications for professional artists wishing to apply to the WSAC AIE Artist Roster will be available in the fall of 2002. Please contact the AIE office to request an application.

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The Washington State Arts Commission is seeking to fund projects of community consortia working with their public schools to make the arts an important and ongoing part of the education of their youth.

The President's Committee on the Arts and Humanities supported a two-year, national study to identify the conditions and practices that create and sustain district-wide commitment to arts education for all students. They found that the single most critical factor is the active involvement of the community in shaping and implementing district policies and programs. The report states, "In districts with strong arts education, the community—broadly defined as parents and families, artists, arts organizations, businesses, local civic and cultural leaders and institutions—is actively engaged in the arts politics and instructional programs of the district." **The WSAC expects that the outcome of the Arts Education Community Consortium projects will be community support for arts education, resulting in sustained district-wide commitment.**

Goals:

To encourage and support a community's capacity to implement the state's Essential Academic Learning Requirements in the Arts in local public school/s and other non-parochial facilities in which pre-K through 12 youth receive their education (i.e. public detention centers, hospitals).

To encourage full utilization of local resources by supporting partnerships of educators, artists, arts organizations and local arts agencies, parents, businesses, and other community members.

To help communities develop strong arts education programming that meets the specific needs of their local public school students.

To develop local arts education expertise, when applicable, by supporting mentoring as a part of consortia projects.

The Arts Education Community Consortium Grant is meant to support programming that will be sustained through time, will grow, improve, attract other funding sources, and in applicable cases expand. The grant is not designed to support one-time projects.

A Community Consortium Consists of:

Ideally, the consortium will include:

- at least one public school or school district;
- **more** than one arts organization, at least one of which is local;
- the local arts agency,
- at least two professional artists, preferably one being a professional artist with WSAC AIE Program experience, WSAC rostered artist/s living in the local area preferred;
- PTA or other parent representation;
- at least one local business; and
- at least one arts curriculum specialist—may be the district or ESD arts or curriculum specialist, one or more arts specialists from the participating school/s, an outside arts education consultant, or OSPI's visual and performing arts supervisor.

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Other community representation should be considered if applicable.

WSAC will look at the consortium make-up broadly.

- It is understood that not all partners named above exist in all communities. If a local arts agency or WSAC-rostered artist in residence does not exist in your community, please state this in your consortium member list. It is understood also that not every local arts agency, for instance, will be interested in participating.
- It is understood that some projects may be stronger if consortium members are not all based in the same community. Consortia are encouraged to ask artists, arts organizations, and arts education consultants from outside the community to work with them and to mentor local artists and organizations when applicable.
- It may make sense for some consortia to consider “community” in a broader sense—by commonality rather than geography.
- A consortium that plans to concentrate on service to at-risk youth or special populations may also have a slightly different make up. For instance, it may not be possible to have any substantial parental involvement in a consortium serving incarcerated youth, but the participation of a social service agency could be crucial.
- Participation of a local college or university art department or library could be beneficial. In communities where an arts organization or local arts agency is not available, a higher education partner could provide the arts expertise.

A Good Consortium Plan Consists of:

The plan should include arts education and artists in education components, respond to the state’s essential learnings in the arts, and have the potential to impact long-term improvement in arts education programming at the school/s or institutions involved. This funding is intended to support implementation of a consortium’s plan.

Components of the plan may include:

- training teachers to make art, teach art, understand and implement the Essential Academic Learning Requirements in the Arts, develop art lesson plans, integrate the arts into other subject areas, and/or assess their students’ progress in the arts;
- training local artists to work in the schools, provide teacher training in their art form, understand the Essential Academic Learning Requirements in the Arts, develop art lesson plans, integrate the arts into other subject areas, and/or assess their students’ progress in the arts;
- curriculum improvements (developing or updating the arts curriculum, plans for integrating the arts into other curricular areas, or development of user-friendly lesson plans for teachers);
- development of arts assessments;
- team-building and coordinated planning sessions for classroom teachers, arts specialists, and teaching artists;
- development of parent education and advocacy sessions and groups;
- partnership building and planning between local institutions of higher education and K-12 schools;
- programs that bring college professors and students to K-12 schools to provide training in hands-on art making, aesthetics, art history, and art criticism;
- hands-on workshops for students by professional artists, both local and WSAC-rostered;
- development of a local roster of artists;
- research and field work by a professional folklorist to identify local traditional artists to participate in the plan;
- professional arts performances at the schools and/or a local or major presenting organization;
- visits to exhibitions, artists’ studios, recording studios;
- artist/student mentoring programs and student internships at local arts organizations;
- community performances by students and local performers at community gathering sites, like the local grange;

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- and other arts activities unique to a particular consortium's plan.

The plan may include all grade levels, or may start with only two or three grade levels (i.e. K-3) at participating schools.

The plan can be an arts infusion of all disciplines (visual, performing, and literary) or can concentrate on one or two disciplines.

The plan should include development of local expertise if that is needed in the community. (i.e. If a geographic area is short on artists who are experienced in the schools and familiar with education reform, the plan should include a very experienced WSAC-rostered artist in residence mentoring a less experienced local artist as part of the project.)

The plan should include the variety of activities that will provide the students a high level, sequential arts education; help the school or institution achieve substantial, long-term arts education program improvements; utilize local resources well; build community support; and fit with the history and interests of the community. Plans must be multidimensional. **Plans that rely predominately on one component, like artist residencies, or performances, are very unlikely to be funded.**

Directions

Application materials must be postmarked no later than February 21, 2003. Metered mail will not be accepted.

Funded proposals for the 2003-2004 school year must be implemented and completed between July 1, 2003 and June 30, 2004.

First time applicants: If you are applying for an Arts Education Community Consortium Grant for the first time, answer the questions and provide the materials required of first year applicants (pages 11 - 13) AND complete the forms (pages 7 and 8) and budget (formatted as on page 10). First year applicants may apply for only one year of funding

Returning applicants: Consortia that have received a consortium grant for the same program in the past must answer questions and provide materials required of returning applicants (pages 14 – 16) AND complete the form (pages 7 and 8) and budget (formatted as on page 10). Returning consortia funded for the same program in the last (2002-2003) grant cycle may apply for two years of funding. An evaluation final report will still be required following each fiscal year. Returning applicants that were not funded for the 2002-2003 school year may apply for a one-year grant.

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How Proposals Are Judged:

An advisory panel composed of experts in arts education programming study the grants for approximately one month and rate each application based on the Arts Education Community Consortium Program goals listed on the first page and the description of a consortium's membership and plan on pages 1 and 2. A perfect rating is 10 points, and points are assigned thusly: a maximum of 3 points for the consortium membership; a maximum of 5 points for the plan; a maximum of 2 points for the budget. The panelists come to the panel meeting with their points assigned. By group process, the panel reviews each application, during which time panelists may change their ratings based on greater clarity following group discussion. To determine the final points for each application, the points awarded by each panelist for that application are averaged.

When developing your proposal consider:

- **To receive the full 3 points for the consortium membership**, you will need to have an ideal consortium membership as explained on page 1. Additionally, the artists and arts organizations involved in your project will need to be producers of high quality art as evidenced by their inclusion on the WSAC AIE touring or residency roster, their known statewide or national professional reputation, or the work samples submitted. When a project involves numerous rostered artists of a local arts agency, like Vashon Allied Arts, in the first year, simply submit the roster of artists and work samples for two of those artists. Submittal of these items in following years is not mandatory.
- **To receive the full 5 points for the plan**, your plan will need to meet the Arts Education Community Consortium goals. It should further the implementation of the Essential Academic Learning Requirements in the Arts in the participating public school/s or other non-parochial institutions in which youth are receiving their pre-K through 12 education. It should fully utilize local resources through partnerships; develop strong arts education programming; and, if applicable, include mentoring of local artists, arts organizations, and/or teachers to help them improve their arts education delivery skills. For new applicants, the proposal must include a statement of the school's/schools' (or institution's) arts education needs, an outline of the plan that helps meet those needs, description of the client benefit (expected student outcomes), and a brief statement of what is unique about your plan. Returning applicants need to clearly state what the need was when they started, the accomplishments made, and future directions accompanied by sound reasons. The proposal should be easy for the panelists to follow and for the panelists to connect to the budget. The proposal should be logical, relay the enthusiasm of the consortium partners, and build upon existing community resources. Returning applications should relay arts education delivery progress, including measurable outcomes; how challenges have been and/or will be met; and how consortium member, community, and funder commitment has increased.
- **To receive the full 2 points for the budget**, your budget should relate directly back to the written proposal. Budget items not identified as part of the plan will not make sense to the panelists. The budget should not list this grant as supporting expenses these guidelines define as unfundable. The budget should be mathematically correct. Mileage and per diem expenses should not exceed state rates for reimbursement. Artists, arts organizations, and consultants should be paid a fair and reasonable wage, but no one individual should receive more than 25% of the grant request. The budget should not be inflated and should show support beyond this grant.

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Tips based on past funded proposals

Funded proposals:

- were written well, flowed logically, and included all required sections in order: The Need, The Outline, The Client Benefit, The Uniqueness. For returning applicants: The Beginning, The Accomplishments, The Future.
- utilized correct spelling and grammar, and a mathematically correct budget.
- showed cash support beyond the Arts Education Community Consortium Grant.
- clearly stated the school/s' current arts education offerings, what needed improvement, and why the applicants chose to work on the discipline/s and grade levels chosen.
- displayed an understanding of their community's arts resources, history, and interests and how they could build arts education programming based on those resources.
- were very unique to the community.
- relayed the consortium's enthusiasm and, in turn, excited the panelists.
- utilized multi-level plans to meet their arts education needs. i.e. A plan to build the drama programming might include consultations with a drama curriculum specialist and faculty development of an integrated drama/language arts curriculum responding to the Essential Learnings in the Arts and Communications AND offering the students and teachers a drama immersion including artists in residence, field trips to professional theatres, and culminating performances including students, teachers, and the local community theatre group.

Fully funded proposals for 2001-2002:

- were written by broad membership consortia in which each individual and organizational member is committed to the overall project goals as well as their specific contributions.
- enjoy the support of the consortia members, as well as their communities.
- displayed measurable need and accomplishment of goals.
- were submitted by consortia composed of artists, administrators, educators, arts education consultants, and arts organizations working at the highest professional levels.
- included great progress reports.
- showed strong parental participation.
- Include exemplary components in teacher training, arts assessments, arts integration into other curricular areas, multi-cultural arts, and/or arts advocacy.

See an exemplary proposal on our web site at www.arts.wa.gov/progAIE/aieCCapp1.html and highlighted consortia activities under "Stories" at www.arts.wa.gov/progAIE/aieCC.html .

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Panelists made the following comments about the proposals they did not recommend for funding.

Comments regarding consortium membership:

- Teachers are not as involved as is desirable.
- No involvement with arts organizations.
- Businesses need to be included in the consortium.
- Proposal shows little understanding of how/where business can help.
- Parent participation is missing in the plan.
- Artists are not listed.
- Arts organizations are not otherwise involved except as sites for readings.
- Disappointed in the scope of the artists involved.

Comments regarding education value:

- Product oriented with no long-term benefit.
- Is primarily an awareness project with little integration into the classroom.
- Learning objectives are missing.
- Not a strong learning project.
- No long-term commitment to curriculum.
- Program not well integrated into the schools' curricula; needs more dimension and further development.
- Essential Academic Learning Requirements not addressed.
- Emphasis is on "fun" not learning.
- No sequential educational learnings apparent.

Comments regarding basic plan:

- Too heavy an emphasis on performances.
- Constructive directions given by last year's panel were not taken.
- Concern expressed that only certain students were selected for "advanced" work.
- Not a fully realized plan; not much originality; vague statements.
- Appears to be better suited to a residency grant.
- Plan does not address the goals of the Consortium Program.
- Not a consortium project.
- Does not fit into the consortium idea/goals.

Comments regarding budget:

- Budget not as well developed as it should be.
- High budget; match not detailed.
- Budget is misleading; cash match is misleading.
- Shallow budget with no cash match.

Comments on grant writing:

- Did not complete the "need" section of the required format.
- Application showed lack of understanding of how to develop a well thought-out plan for a grant.
- Proposal does not follow guidelines or form format.
- Narrative is self-oriented.

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Arts Education Community Consortia Grant Application Form

Please complete this form and submit it as directed in the guideline section. Handwritten applications will not be accepted. **Application materials must be postmarked February 21, 2003. Metered mail will not be accepted.** Some local post offices send their mail to a regional office for postmarks so check in advance to determine if you need to mail one day in advance to receive the February 21 postmark. Mail or deliver materials to: **Washington State Arts Commission, 234 E. 8th Avenue, PO Box 42675, Olympia, WA 98504-2675.** For assistance, call the Arts In Education Program manager at (360)-586-2418 or e-mail LindaB@arts.wa.gov .

Applying School/District/Agency:

Mailing Address:

City:

State:

Zip:

Phone:

Fax:

E-mail:

Federal Tax Identification Number:

County:

Legislative District:

Congressional District:

School District (if applicable):

Contact Person (All WSAC correspondence will be addressed to this person)

Name:

Phone:

Fax:

Address (if different from above):

City:

State:

Zip:

Arts Education Community Consortia Grant Requested: \$ _____
(\$10,000 maximum for single school or small districts; \$35,000 maximum for larger districts)

_____ One year request

_____ Two year request

Anticipated number of students to be served: _____

If you have received WSAC Arts In Education funding since 1993, please indicate the number of years in the appropriate sub-program category. Estimate dates if necessary.

Arts Education Community Consortia Grant: _____

Arts Curriculum Grant: _____

Artists in Residence Grant: _____

Free Rural Residency: _____

Arts/organization School Project Grant: _____

Touring and/or Mainstage Contracts: _____

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Compliance Agreement

I have reviewed our Arts Education Community Consortium Grant proposal for the July 1, 2003 to June 30, 2004 fiscal year, and it is understood and agreed that any funds awarded as a result of that proposal are to be used for the purpose specified in the proposal narrative and budget. Furthermore, it is understood and agreed that any federal funds awarded will require compliance with: 1) Title VI of the Civil Rights Act of 1961, which prohibits discrimination on the basis of race, national origin, or color. 2) Title IX of the Education Amendments of 1972, which prohibits sex discrimination in educational programs and activities. 3) Section 504 of the Rehabilitation Act of 1973, which requires persons with disabilities to be given equal opportunity to participate in programs.

Please sign in blue ink only.

Signature

Must be signed by the official authorized to commit the organization in financial matters—executive director, board chair, superintendent, business manager, or principal.

Organization, School, or District

Title of Authorizing Official

Signature of Authorizing Official

Typed Name

Date

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Name the consortium member who initiated the plan _____

Does your plan have the full consent of the school district? YES ☐ NO ☐

Name your consortium participants and the contact person for organizational participants, indicate their phone numbers and their exact roles. See example sheet on next page.

School District:

Arts Education Consultant:

Local Arts Agency:

Artists:

Arts Organizations:

Parent Group/s:

Businesses:

Other:

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EXAMPLE ONLY

Name the consortium member who initiated the plan Seaside Arts and Humanities Council, Mary Elohim

Does your plan have the full consent of the school district? Yes

Name your consortium participants and the contact person for organizational participants, indicate their phone numbers and their exact roles. See example sheet on next page.

School/s or District/s:

Seaside School District

Dr. Larry Termain, Assist. Superintendent for Instruction, 360-826-5783, planning & school board liaison

Betty Jean King, Community Relations, 360-826-5733, planning participant, consortium public relations duties

Ocean Elementary, Principal Linda Steward, 360-826-5824, planning, promotes teacher & parent participation

Seagull Middle, Principal Susy Yamamoto, 360-826-5355, planning, promotes teach. & parent participation

Whales High, Principal George Cherry, 360-826-5555, planning, promotes teacher & parent participation

Arts Education Consultant: Dr. Pamela Keeting, 206-685-4444, leads curriculum & assessment development

Local Arts Agency: **Seaside Arts and Humanities Council**, lead organizer, grant and fiscal responsibilities

Artists:

Harry Tamayo, 360-826-6353, dancer in residence, teacher trainer

Linda Gonzales, 206-389-5344, visual artist in residence, mentor to and trainer of local artists

Patrick O'Fallon, 360-826-8888, actor in residence, facilitator of artist/art specialist/teacher partnership building

Arts organizations:

Seaside Dance Center, Chris Fisher, 360-826-9996, provides performances and workshops for students

Seaside Artists Coop, Dan Spy, 360-826-4321, field trips and artist mentors for student public art projects

Seaside Performing Arts, Kate Jackson, 360-826-9994, student/professional joint performance, internships

Seaside Chorale, Janet Kline, 360-826-8711, provides performances and mentoring of students

Seaside Chamber Orchestra, Salah Om, 360-826-7731, provides performances and mentoring of students

Parent Group/s:

PTOs of each school, contact Jamie Levenson, 360-826-6188, planning and organizer of volunteer duties

Seaside Arts Ed Advocacy Parents, Kurt von Baer, 360-826-6756, advocacy with school board and community

Businesses:

Jacob Bear's Printing, Pearl Bear, 360-826-5355, grandparent participates in planning and donates printing

Lew's Photography, Fredrick Lew, 360-826-8325, donates photo & video documentation, web page work

Seaside Arts Supplies, Lynn Ott, 360-826-7779, donates art supplies, organizes downtown student art walk

Other:

WA State University, Seaside, Art Education Professor Dr. Cathy Lance, 360-826-5871, leads aesthetic education partnership between her pre-service teachers and Seaside School District's teachers

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SAMPLE BUDGET

CASH EXPENSES

Expense Category	Expense	Supported by
Artist in Residence:		
Teacher Training Institute and Follow-up:		
Artists (64 hrs. @ \$50/hr)	\$3,200	WSAC (\$2,700), BISD/BEST
Menu of Offerings:		
Performances	4,000	WSAC (\$12,625), PTO
Artists/Mentors (200 hrs @ \$50/hr)	10,000	
Field Trips	3,125	
Resource Materials	2,000	BIAECC, BISD, TC
Assessment/Curriculum Development		
Consultant (100 hrs @ \$50/hr)	5,000	WSAC (\$5,000)
Administration:		BIAECC, BIAHC, BISD/BEST
Project Coordinator (250 hrs @ \$30/hr)	7,500	
Assistant (150 hrs @ \$10/hr)	1,500	
Office Expenses/Printing	1,500	
Other Expenses:		
Student Transportation	1,850	BISD
Transportation: Artists & Consultants	500	WSAC (\$500)
Teacher Training Inst. Miscellaneous	500	BIAECC
Supplies	650	BIAECC, BISD
TOTAL EXPENSES	\$41,325	
INCOME		
Washington State Arts Commission	20,825	WSAC
Bainbridge Island School District/BEST	6,500	BISD/BEST
Parent/Teacher Organizations	4,500	PTO
Target Corporation	5,000	TC
Consortium Fundraising	3,500	BIAECC
Bainbridge Island Arts & Humanities Council	1,000	BIAHC
TOTAL INCOME	\$41,325	
IN-KIND EXPENSES		
Teacher Training Institute and Follow-up		
(300 hrs x \$31)	9,300	BISD Teachers
Planning and Administration		
(120 hrs x \$20)	2,400	BIAHC Executive Director
(80 hrs x \$31)	2,480	BISD Staff
(200 hrs x \$15)	3,000	Consortium Members
Volunteer Arts Docents (150 hrs. x \$10)	1,500	Parents
Design and Printing	2,000	Alexander Graphics/Sound Repro.
Art Supplies	500	Daniel Smith Co.
Facility Use	2,550	BPA, BAC, BDC
TOTAL IN-KIND MATCH	\$23,730	
Arts Education Community Consortia Request (WSAC)		\$20,825
Cash Match		\$20,500
In-Kind Match		\$23,730

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Guidelines for First Year Applicants:

To be considered for a grant, submit by the **February 21, 2003 postmark deadline**, six application packets, each containing the following six items and assembled in the following order:

1. the **application and consortium membership forms** (pages 7 and 8)
2. a **proposal** of no more than four, 8 1/2 x 11-inch pages
3. a **budget** formatted like the sample budget provided with this application (page 10)
4. **Work samples** and resumes of artists not rostered by WSAC (work samples described below), as well as resumes of consultants to be hired (if applicable). Work samples must be submitted with the application, not sent separately, and should be labeled with the applying organization's name.
5. 501 c 3 organizations must submit a copy of their **IRS letter indicating tax exempt status**. Public schools and other government agencies do not have to submit proof of tax exempt status.
6. The applying consortium partner should submit letters of support from two major consortium partners. If the school or school district being served is not the applicant, a letter of support must come from the participating school/s or school district.

Other supplemental materials: One additional piece may be submitted by a consortium if it relates to the project/plan for which funding is being requested. Examples:

- The district's visual and performing arts curriculum might be submitted to demonstrate the progress the district has made and the foundation on which the project will be built.
- The community's artist roster might be submitted to demonstrate that the schools and community have been working together to provide local arts resources for teachers.
- Results of a teacher survey showing the need for further arts inservices at your school or a report showing that you have researched best practices in arts education professional development would be ideal for a plan that includes teacher training.

It is not acceptable for any applicant to submit more than the one supplementary piece.

Eligibility:

Any public school, school district, government agency, or non-profit is eligible to submit the grant and serve as the fiscal agent for a consortium. (Washington State law prohibits funding of parochial schools.) Although the proposal must be submitted by an institution/organization, individual artists, parents, or community members working in partnership with the school/s involved are encouraged to initiate projects by approaching their school districts. However, if an individual writing the grant is in the budget to be paid a large portion of the grant, it will appear as a conflict of interest. For this reason and because a consortium should involve a number of individuals being paid for their arts and arts education expertise, the 2001 panel recommended that no individual receive more than 25% of the budget as their pay. Also, individual artists and community members, schools, and arts organizations are expected to keep the greater community good in mind so coordination with the school district and its goals is essential.

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Proposal:

The proposal should be based on the Washington State Arts Commission's goals for this program as listed on the first page of this packet. **The proposal narrative should be no more than four, 8 ½ x 11" pages written in no less than 11 pt. Times New Roman or equivalent (type size used in this application) with the following sections:** **The Need**, explains the need for your project; **The Outline**, outlines the project; **The Client Benefit**, explains expected outcomes for students served; **The Uniqueness**, very briefly explains what is particularly unique about the work your consortium intends to implement. If you would like a copy of *Grantwriting, An Overview* to assist you, please call the Arts In Education (AIE) Program at 360-753-3861. The proposals selected for funding will be those that will best meet the Arts Education Community Consortium goals listed on the first page and best meet the expectations listed in the "expectations sheet." See the section titled "How Proposals Are Judged" for further information (page 4).

Deadline:

The application postmark deadline is February 21, 2003. Applications received later will be returned. Metered mail will not be accepted.

Budget: The budget should indicate the full consortium project expenses and income. List cash expenses, and next to each expense identify where the contribution will come from—i.e. participating school/s, local businesses, this grant. On a separate page or section, list in-kind contributions of time and materials and where those in-kind contributions will come from. At the bottom of the cash expense page or section, indicate the total award amount requested from the Washington State Arts Commission and the total cash contributed from the consortium. **See the sample budget** (page 10). We are not requesting a specific percentage match. However, **cash and in-kind matches will show your consortium's commitment**. It is very unlikely that consortia not contributing cash or raising other funds for the project will receive this grant.

Project expenses supported by this grant may include:

- artist pay, per diem, and mileage;
- fees of professional performing arts groups;
- fees of an arts consultant who is not employed by the school, district, or ESD;
- student tickets and bussing expenses for exhibitions and performances;
- administrative expenses of the project like printing of inservice and lesson plan handbooks for teachers or travel expenses for consortium members from other communities, or planning expenses.

The grant will not fund:

- the salaries of regular employees of the schools, districts, or organizations involved (although those salaries may be used as an in-kind match);
- equipment;
- art supplies (supplies—like paint—to be expended during the project may be used as a match)
- bricks and mortar expenses.

Grant Range: Small projects of individual schools and small districts may be funded up to \$10,000. Larger school districts and larger consortia may receive up to \$35,000.

Maximum large project grant: \$35,000

Maximum small project grant: \$10,000

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Your anticipated budget should be realistic and show the contributions of the school/s and community. Fundraising by participating organizations will benefit the application. Experienced, professional artists in residence must be paid a professional rate. WSAC-rostered artists in residence will expect the WSAC rate of \$50 per hour. It is understood that in low-cost areas, it may not be reasonable to pay the WSAC fee to local artists who are less experienced in the schools. Consequently, the 2001 panel recommended artists fees of \$30 to \$50 an hour. Performing groups must be paid their usual rate and should not be expected to donate time to the project.

Work Samples:

Work samples (samples of the art produced by artists and arts organizations) will need to be submitted for all artists and arts organizations involved in the project with the following exceptions.

- Artists and arts organizations that have worked successfully in the schools through the WSAC AIE Program in the last five years as “rostered” artists in residence or touring groups need not submit work samples.
- Professional arts organizations that are assured that their reputation for quality art and arts education programming is widely enough known that it will not be questioned by the panelists do not need to submit a work sample.
- Local arts agencies administering established residency programs with a juried roster need not submit work samples for every rostered artist involved. Please submit a copy of the roster and work samples of two artists.

Other artists and arts organizations need to submit work samples as follow.

- Each **visual artist** involved, unless exempt as described above, must submit six slides (documenting six pieces of their own work). It is important that the slides are presented professionally (sharp and correctly exposed) and that they are labeled with the artist’s name, title of work, medium, date completed, and a dot in the lower left-hand corner of the slide (when the image is oriented for correct viewing).
- **Videographers and performers** should submit a ½” video of at least three minutes cued to where the artist would like the viewing to begin. The videotape should be labeled with the artist’s (or group’s or organization’s) name, date of recording, title of piece, and, if for an individual artist, the role of that artist. i.e. Jennie Smith, choreographer of *Robin’s Wings*, performed by Ririe-Woodbury Dance Company and elementary school students.
- **Musicians** may submit a cued cassette or CD rather than a video, although the panelists always appreciate the fuller experience of a video.
- **Literary artists and playwrights** should submit six copies of an eight-page-or-less, written work sample (poems, short story, portion of a play or novel).

Technical Assistance:

The Washington State Arts Commission’s Arts In Education Program manager will offer technical assistance by phone and, when possible, by a scheduled meeting. Call Linda Bellon-Fisher at 360-586-2418 for assistance. The Washington State Arts Commission is not responsible for the accuracy of advice given by outside agencies or individuals regarding WSAC grants.

Mail proposal packets to Arts in Education Program, Washington State Arts Commission, PO Box 42675, Olympia, WA 98504-2675.

Continued instruction, forms, and sample budget follow the Returning Applicant section.

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Guidelines for Returning Applicants:

To be considered for a grant, submit by the **February 21, 2003 postmark deadline**, six application packets, each containing the following six items and assembled in the following order:

1. the application and consortium membership forms (pages 7 and 8)
2. a proposal of no more than four, 8 1/2 x 11-inch pages (six-pages for two-year applications)
3. a budget formatted like the sample budget provided with this application (page 10)
4. Applicable **work samples** and resumes of artists who will be new to your consortium but are not rostered by WSAC (work samples described below), as well as resumes of consultants who have not been hired by your consortium in the past. Work samples must be submitted with the application, not sent separately, and should be labeled with the applying organization's name.
5. The applying consortium partner should submit **letters of support** from two major consortium partners. If the school or school district being served is not the applicant, a letter of support must come from the participating school/s or school district.

Other supplemental materials: One additional piece may be submitted to show your consortium's progress. Examples:

- The district's visual and performing arts curriculum developed as part of your consortium's project.
- Your final evaluation report for last year's consortium grant.
- A print out of your consortium's web page.
- A folder of press clippings about your consortium's activities and progress.
- Results of a teacher survey showing the need for a new direction for your consortium.
- A video of students during activities funded by your consortium grant.

It is not acceptable for any applicant to submit more than the one supplementary piece/publication/folder of information. **Only one supplementary piece will be viewed by the panel.**

Eligibility:

Only former recipients of an Arts Education Community Consortium Grant, that are requesting funding for the same consortium funded previously, are eligible to use the guidelines for returning applicants. Applicants that received a grant for the 2002-2003 school may apply for two years. Others may apply for one year. If your organization is a former Consortium Grant recipient, but the program/project funded was different, you must use the first-time applicant questions.

Proposal:

The proposal should be based on the Washington State Arts Commission's goals for this program as listed on the first page of this packet. **The proposal narrative for a one-year grant should be no more than four, 8 1/2 x 11" pages written in no less than 11 pt. Times New Roman or equivalent (type size used in this application). A two-year grant proposal may be six pages. The following sections must be included: The Beginning**, explains the situation at the time of your first consortium grant submittal; **The Accomplishments** explains your

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consortium's accomplishments and the resultant growth of your school/s, students, parents, teachers, community, local artists, arts education program, etc. If your school/organization also has had a curriculum or residency grant from WSAC, your accomplishment section should also reflect how you used that funding to progress. **The Future** outlines your plans for the coming year (or two years) and explains the direction the project will take and why. The proposals selected for funding will be those that will meet best the Arts Education Community Consortium goals listed on the first page. See the section titled "How Proposals Are Judged" for further information.

Deadline:

The application postmark deadline is February 21, 2003. Applications received later will be returned. Metered mail will not be accepted.

Budget: The budget should indicate the full consortium project expenses and income. List cash expenses, and next to each expense identify where the contribution will come from—i.e. participating school/s, local businesses, this grant. On a separate page or section, list in-kind contributions of time and materials and where those in-kind contributions will come from. At the bottom of the cash expense page or section, indicate the total award amount requested from the Washington State Arts Commission and the total cash contributed from the consortium. **See the sample budget** (page 10). We are not requesting a specific percentage match. However, **cash and in-kind matches will show your consortium's commitment**. It is expected that returning applicants will increase their cash match each year.

Project expenses supported by this grant may include:

- artist pay, per diem, and mileage;
- fees of professional performing arts groups;
- fees of an arts consultant who is not employed by the school, district, or ESD;
- student tickets and bussing expenses for exhibitions and performances;
- administrative expenses of the project like printing of inservice and lesson plan handbooks for teachers or travel expenses for consortium members from other communities, or planning expenses.

The grant will not fund:

- the salaries of regular employees of the schools, districts, or organizations involved (although those salaries may be used as an in-kind match);
- equipment;
- art supplies (supplies—like paint—to be expended during the project may be used as a match)
- bricks and mortar expenses.

Note: If an individual writing the grant is in the budget to be paid a large portion of the grant, it will appear as a conflict of interest. For this reason and because a consortium should involve a number of individuals being paid for their arts and arts education expertise, the 2001 panel recommended that no individual receive more than 25% of the budget as their pay.

Grant Range: Small projects of individual schools and small districts may be funded up to \$10,000. Larger school districts and larger consortia may receive up to \$35,000.

Maximum large project grant: \$35,000

Maximum small project grant: \$10,000

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- Local arts agencies administering established residency programs with a juried roster that has been used by the consortium need not submit work samples for every new rostered artist who will be involved.

Other artists and arts organizations need to submit work samples as follow.

- Each **visual artist** involved, unless exempt as described above, must submit six slides (documenting six pieces of their own work). It is important that the slides are presented professionally (sharp and correctly exposed) and that they are labeled with the artist’s name, title of work, medium, date completed, and a dot in the lower left-hand corner of the slide (when the image is oriented for correct viewing).
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